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**KUNKEL'S**  
**MUSICAL REVIEW**  
**CONTENTS:**  
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# KUNKEL'S MUSICAL REVIEW, JANUARY, 1895.

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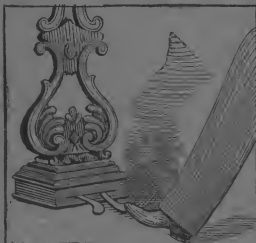
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## JOHANN STRAUSS AT HOME—HOW HE COMPOSES.

This glimpse of the life led by Strauss, which was translated for *The Literary Digest*, will be read with interest by all lovers of the waltz. The nest of the melodious bird, the "Waltz-Koenig," Johann Strauss, is on the Wieden, in the outskirts of Vienna, Igelgasse No. 4. Here, perhaps, at 11 o'clock in the morning, one may meet him daily.

His workshop is a very peculiar one. We see him at work standing at a high desk, unapproachable through a barricade of tables of all kinds, all covered with papers, letters, writing materials and newspapers. He never writes a letter himself; his amiable wife, who tenderly accommodates herself to his needs, looks after everything that pertains to writing, excepting, of course, his autographs on photographs and fans, of which an average of about a dozen arrive daily, some of them from across the ocean. He cannot say "No"; it is not in his complaint blood. He cannot, however, be induced to fix a date; all his feelings are opposed to it, and it is only under very great pressure that he has ever been induced to do so. The only musical instrument in the room is a harmonium. It stands in a sort of niche, an inner sanctuary to which the world does not penetrate. It is on its keys that the great musician rests or perfects what he has scribbled on paper or which runs through his head.

Still the artist's most fruitful working-hours are not those spent in his studio before the lunch hour, but the brooding, creative hours of the night. At 10 o'clock he retires to his sleeping-room on the first floor, or rather an adjoining boudoir. There, giving himself up to waking dreams, the master muses the silent watches of the night in receptive mood for the messages which the minstrel spirits whisper into his listening ears. Until two o'clock he listens to his messages, and it is during these hours that all his best work has been done. It is as if the irresistible melodies which electrify the night could only be composed during the watches of the night. Even following the great receptions so frequent at this hospitable mansion, there is no departure from the rule. The guests may remain as late as they will, Strauss must work before he sleeps.

The society in Strauss' house is very lively. He idolizes women, and in turn is idolized by the whole feminine world, and has been since first appeared in public 50 years ago. On his triumphant career through Europe and America all good gifts, including money, poured in upon him. He earned at that period from \$25,000 to \$35,000 a year. His publisher, Czerny, built himself a house in the Ringstrasse from the proceeds of the "Beautiful Blue Danube" alone. Czerny still pays him annually a retainer of \$2,600, for which he has to furnish one waltz and one polka. Strauss is extremely modest and retiring and is gifted with a native of

disposition which has without doubt contributed to the maintenance of his youthful appearance. No one would ever think of calling him an old or even an elderly man. He conveys too strong an impression of youthfulness. Even his nerves are by no means bad. He did for a time suffer from "tunnel fright," and was careful not to travel on railroads which passed through tunnels. However, there are people who could pass through the Gotthard and Arlberg tunnels a thousand times without concern, and who would yet gladly exchange their ability to do so for the joys which life has brought to the "Waltz-Koenig."

## JOHN JACOB DECKER.

The death, in New York, of John Jacob Decker, of the well-known firm of Decker Brothers, and a distinguished figure in the music trade industry, was a painful surprise to his host of friends throughout the country.

Mr. Decker was a self-made man. In addition to a worthy ambition to succeed in whatever he might engage in, he possessed a surprising capacity for hard work. It may be said he almost lived in the factory since it was built. He certainly passed, on an average, ten hours a day there. He was wrapped up in his business, and it was his splendid consciousness and pride in his work that enabled the firm of which he was the respected head to attain that eminence which they occupy to-day.

He was born in Southern Germany, on July 30th, 1822, and came to this country in 1848. In 1862, with his brother, David Decker, he founded the present firm of Decker Brothers. His brother retired in 1874, and since then Mr. Decker had been the head of the house. For years the factory was in Bleeker street, but a few years ago a move was made up town to the present site in West 34th and 35th streets. He leaves a widow, a son, William F. Decker, and a daughter, Mrs. William Maecher, now living in Germany. William F. Decker, the son, who has been a member of the firm since 1888, will succeed his father as head of the firm.

Mr. W. F. Decker, although a young man, possesses an excellent knowledge of manufacturing, as well as a thorough business training, and is well equipped to assume control of this vast business. The magnificent eleven-story building at 33 Union Square, erected a year ago, is the best possible monument to the industry, energy and capability of the late John Jacob Decker.

The funeral services were held at Mr. Decker's late residence, 154 West 45th street, last Monday evening at 8 o'clock. Besides the relatives, immediate friends, and employees of the Decker house, some thirty of the prominent manufacturers testified their sympathy and esteem by their presence.

## RUSSIAN SINGING.

The singing in Russia—that is, in the Russian Church—is confined entirely to men. All the monks are singers. For a thousand years Russia has been searched for the best voices among the monks, and they are brought to the most important convents. As no person can become a priest in Russia who is not the son of a priest (the parish priests being married) in nearly all the training has gone on from age to age.

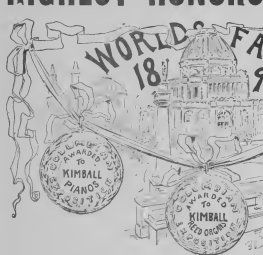
Bad voices in Russia are of extraordinary depth, some of them so deep and powerful that they have special parts assigned to them, an octave below the real parts. These are called "octavists." It is not uncommon to find those who can take the F below C. Most of these bad voices come from North Russia. It is an interesting fact bearing on climate that contraltos of unusual depth and resonance are found in that part also. The tenors and male and female sopranos, for the most part, come from the southern portion of the country. The imperial chapel in St. Petersburg has a choir, the finest in Russia, of one hundred and twenty voices. The members of it have no other business, and preserve their voices with the utmost care. Every day they study vocalization for an hour and a half under Italian masters; besides this, they receive regular instruction in the church style under native teachers.

No church music in Russia can be printed or performed until it has first received the sanction of the proper authorities. The general church chants in Russia are akin to the Gregorian. "They are unharmed melodies destitute of rhythm." There are eight of them in use, which are changed every week.

Yon Moltke, the great German general, was a connoisseur of music, and he asserted that "the music of the Russian Church is as far removed from the meagre hymns of Protestantism as from the operatic music of the Roman Catholic Church." We have lost no opportunity to hear the best music the cathedrals and churches of all religions have to offer, including the Jewish synagogues, and have never heard anything so distinctive, impressive, compact, and massive, nor any single bass equal to that of the precentor, who is so elegant at the memorial service to Peter the Great in St. Petersburg, or (excepting Madame Albani) a contralto equal to that of a woman who sang in the Russian convent on Mount Tabar in Palestine.—*Christian Advocate*.

It is said that Rubinstein has died by no means a rich man, although there are rumors that he deposited \$50,000 in the Bank of England for the benefit of his children. Always very liberal, he thought comparatively little of money, and the best investment, perhaps, he ever made was that of the whole of the profits of his American tour in the purchase of his estate at Petichof.

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Vol. 18—No. 1.

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## KUNKEL RECITALS.

We take pleasure in announcing that Mr. Charles Kunkel, at the urgent request of many of his friends, will give a series of piano recitals. These recitals will prove even more interesting than those given last year. They will be of a high order, well varied, and of inestimable value to students and all interested in music.

The first recital will be given January 22nd, at Delmar Ave. Baptist Church, cor. Delmar Ave. and 43rd Street. Popular prices will prevail.

## V APOLLO CLUB CONCERT.

The Apollo Club, under the direction of Alfred G. Robyn, gave its first concert on the 18th ult., at the Germania Theatre. A select and appreciative audience, composed of subscribers only, listened to a programme of special interest and excellence. The Club was assisted by Miss Ella Kutschera, soprano, and Mr. Cesar Thomson, violinist. Mr. Thomson, who had awakened no small interest, fully sustained the great reputation that had preceded him, and was pronounced an artist of the highest rank. His marvelous technique was a treat long to be remembered.

Mr. Charles Kunkel was called upon to play the piano accompaniment. Mr. Thomson, and although given short notice he played the difficult accompaniments in his usual magnificent and artistic manner. The singing of this club was a special feature, and thoroughly enjoyed. Mr. Robyn, the director, deserves a great deal of credit for his very pronounced success with the Club, which consists of sixty picked voices. Under Mr. Robyn's direction the same high character of work will be maintained, and the best obtainable talent will assist in the concerts.

## THE LABOR OF TEACHING.

FEW persons have an idea of the laborious life of a music teacher. A remark made by me a short time ago caused me to observe and reflect upon the way people generally regard music as a profession; I mean those who know nothing whatever about music beyond what they hear in the concert room, or can judge by such amateur performances as they are familiar with; but of the real science and art they are utterly ignorant. The remark made by me was this: "You have an easy and pleasant way of earning your livelihood." Evidently my friend saw only the respectability of my profession, knowing nothing whatever of the tedium of dealing with the talks and explanations and illustrations, which sometimes tax one's powers of invention to the very utmost, in order to make points clear, and without a clear understanding of principles scholars cannot progress in a manner entirely satisfactory to a teacher. They may want to play, but will be greatly by imitation, and then only a certain class of compositions. I think there is a psychological view of the cause to be taken. I mean as to the existence of sympathetic feeling between teacher and pupil. When a teacher possesses that certain something of attraction, animal magnetism, mental attraction—call it by what name you will, it is that subtle something which attracts and holds in its grasp—I say the teacher who possesses this element of character (the qualifications of attainments being equal) is more certain of success than the one who gains ascendancy by the sheer force of being learned.

Music as a profession is a pleasant art, but by no means an easy one; but love lightens labor, and while we are willing to admit that to drill little ten-year-olds on five-finger exercises, scale passages and wrist action is not conducive to one's æsthetic taste, yet the power to impart knowledge, to train those little fingers until they are light, elastic and strong, to teach the little minds just budding into the power of thought, to cultivate a taste for the truly beautiful and refined in the world of music, this is the care of the music teacher; and who will deny that among the world's educators the music teacher occupies a front rank?—*Musical World*.

## IN THE REALMS OF SOUND.

UPON this evidence of speech depends the emotional effect, not of song merely, but of all intervals and progressions of artificial sounds. Many melodic devices are direct copies of human utterance; many more are indirectly suggestive of different peculiarities of intonation and special uses of emotion. A portamento ascent to a higher pitch on the violin is a direct copy of human evidence, when the passion of resistance is raised; and the speaker is compelled to assert himself. A chromatic progression, even on a keyed instrument, suggests to us the cadence of speech, the intensity of exclamation, the passion in synchopation affects us as an echo of human utterance struggling under contending emotions. In fact every note of music is a copy of human utterance, or in the orchestra, is constantly employing successions of sounds, which are inseparably associated with the movement of the body. For when the voice had once asserted itself as the means of communication between man and man, every sound, natural or artificial, must be associated by association to the cadence of human utterance. Man discovered hissing in the breeze, his laughter in the tipsles, his moaning in the sea, and so on, until the frets were removed from the old viols, that an instrument was found which could really reproduce the wall of suffering, the portamento of aching emotion, the vibrato of pleading entered into the voice, and became the primary realities of the world of artificial sound. This is the sense in which is the only sense in which it is allowable to say that music expresses anything.—*Macmillan's Magazine*.

## WILL JOIN THE BAND.

OTTO BOLLMAN, the popular and energetic member of the well-known firm of Bollman Bros., will soon join the band of benefactors. A very estimable and accomplished young lady living in Lafayette Avenue has stolen away his heart. Mr. Bollman has already bought a very desirable piece of property in Compton Heights, where he will build a handsome home for his future wife and himself. The best wishes of a host of friends will attend him.

## SONG AND PIANO RECITAL.

By Mr. and Mrs. Ernst, assisted by P. G. Anton, Jr., Violoncellist.

Mr. and Mrs. Ernst, assisted by P. G. Anton, Jr., will give a song and piano recital at Memorial Hall on the 18th inst. Although here but a short time, Mr. and Mrs. Ernst have proved themselves artists of high rank. While known to the public at large as conductor of the Choral-Symphony Concerts, Mr. Ernst has surprised the musicians who have met him more intimately with his very artistic piano playing. Had he come here heralded as a pianist, he would have been received with no less honor than he has accorded him as a director. Mr. Ernst's compositions will be a delightful treat; they are exquisite gems and worthy of the highest honor. He has been heard in private and has won the highest encomiums for his beautiful and sympathetic voice. Mr. Anton is well known and will sustain his high reputation for artistic work. This concert will be a special event in musical affairs and will no doubt draw out the leading musicians and musical lovers. The programme will include: "Ballade in B minor," Liszt; "Sonata in A minor," for cello and piano, Grieg; Three new songs, "The Song of Music," "Mennet," "La Gazelle," by Ernst. Songs by Beethoven, Schubert, Schumann, Brahms, Franz, Weber and Hauptmann.

## MR. SAEGER'S CONCERT.

The cantata "Faith Triumphant," by Root, which was given at Entertainment Hall under the direction of Mr. P. S. Saeger, was pronounced by many persons present a genuine treat. The work of the soloists and chorus was of a high order, and Mr. Saeger has again demonstrated his ability to do effective and artistic work. The solo parts were taken by Miss Kalkman, soprano; Miss Newman, mezzo-soprano; Miss Thayer, alto; Mr. Weston, tenor; Mr. Fortescue, bass. The programme consisted of: Louis Meyer, 1st violin; W. Baumgaertel, 2nd violin; Valentin Schopp, viola; Robert Buhl, cello; bass; Geo. C. Vich as pianist, and Charles Vial, harpist.

## MR. KROEGER'S RECITALS.

Mr. Kroeger will resume his piano recitals this season at the chapel of the Church of the Messiah. Mr. Kroeger's recitals are very welcome to lovers of music, and do much to contribute to the advancement of music in St. Louis. They will no doubt be well attended. Compositions by the best composers will be presented.

The pupils' piano recital recently given by Nellie Strong-Stevenson was a marked success. The programme was quite varied, and rendered in a most creditable manner. Among the most taking numbers were: "Liebes Traum," by Liszt; "The Goodnight, G. minor," Chopin; and "Polonaise," E. flat major, Chopin, with orchestral accompaniment on second piano.

Padewski's father recently died in Poland at the age of sixty-four. He was sent in the prime of life to Siberia by the Russian authorities for political offenses, and it is said never to have recovered from the hardships suffered in that intense climate during an enforced residence there of seven years.

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—Dr. Light.

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WALTZ.

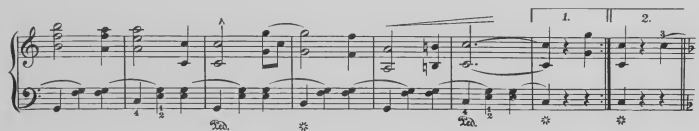
Graves Thompson.

Waltz time.  $\text{♩} = 80$ .

The musical score is written for piano and consists of five systems. The first system includes a 'Cantabile' marking. The score features various musical notations including treble and bass staves, notes, rests, and fingerings.







# LA GAZELLE.

Capriccioso.

Allegretto.

Alfred Ernst.

*Scherzando.* *ten.*

*a tempo.* *ten.* *ten.* *molto rit.*

*Risoluto.* *a tempo.*

A musical score for the song 'The Rose Tree'. It is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 3/4. The score consists of two systems. The first system includes a vocal line with lyrics 'The Rose Tree' and a piano accompaniment. The second system continues the vocal line with lyrics 'The Rose Tree' and the piano accompaniment. The piano part features various chords and arpeggios, with some measures marked with 'p' for piano. The vocal line is in a simple, melodic style.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with notes and rests, and the bass staff has a bass line. The score includes dynamic markings like *f* and *p*, and articulation like accents. There are also some decorative elements like a star and a heart.

a tempo. *ten.*  
*f* *p* *ten.*  
*f* *p* *rit. ten.*  
*rit. ten.*

*Trio.* *MENO MOSO.*

*volante.*

*rit.* *a tempo.*

*or thus.*

*Animato.* *L. h.* *molto*

*rit.* *staccato.* *accel.* *rit.* *ten. molto* *rail.*

*rit.* 3 *rit.* 3 *a tempo.* 3 4 *accel.* 1 *rit.* 3

*meno mosso.* 9 *volante.* 1 5 4 3 2 1 9 1 5 4 3 2 1

3 4 5 4 3 2 1 *rit.* 5 *a tempo.* 9 1 5 4 3 2 1

9 1 5 4 3 2 1 *rit.* 3 1 5 4 3 2 1

*or thus.* 9 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

*animato.* 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of five systems of staves, each with a treble and bass clef. The notation includes various tempo and dynamic markings, such as *rit.* (ritardando), *staccato*, *accel.* (accelerando), *a tempo*, *molto*, *ad lib.* (ad libitum), *Scherzando*, *ten.* (tenuto), *molto rit.*, and *Risolut.* (risoluto). The piece features complex rhythmic patterns, including triplets and sixteenth notes, and a variety of articulation marks like slurs and accents. The notation is written in a style typical of the mid-19th century, with a focus on technical skill and expressive performance.

7

First system of a musical score in 3/4 time, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 3, 4, 1, 2, 3, 4). The bass staff provides harmonic support with chords and single notes. A fermata is placed over a chord in the bass staff.

Second system of the musical score. It continues the melodic and harmonic development. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a more active line with eighth and sixteenth notes. A fermata is present in the bass staff.

*rit.* *molto rit.* *a tempo.* *ten.*

Third system of the musical score. It includes performance markings: *rit.*, *molto rit.*, *a tempo.*, and *ten.*. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a more active line with eighth and sixteenth notes. A fermata is present in the bass staff.

*ten.* *f* *p* *rit.* *ten.* *a tempo.* *ten.*

Fourth system of the musical score. It includes performance markings: *ten.*, *f*, *p*, *rit.*, *ten.*, *a tempo.*, and *ten.*. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a more active line with eighth and sixteenth notes. A fermata is present in the bass staff.

*or thus.* *ten.* *molto rit.*


Fifth system of the musical score. It includes performance markings: *or thus.*, *ten.*, and *molto rit.*. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a more active line with eighth and sixteenth notes. A fermata is present in the bass staff.

*molto rit.* *ten.* *f* *p*

Sixth system of the musical score. It includes performance markings: *molto rit.*, *ten.*, *f*, and *p*. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a more active line with eighth and sixteenth notes. A fermata is present in the bass staff.

# GENERAL EDITORIAL REMARKS.

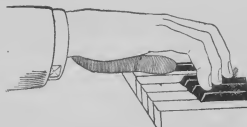
## MANNER OF PRACTICING THE EXERCISES IN THIS BOOK.

1. The first note of each exercise is to be struck from the wrist, as indicated by the arrow . Having struck the first note, the next note is to be struck with a finger stroke, and connected with the previous note perfectly *legato*.

2. By *legato* is meant the keeping down of each key during the full length or time value of the note, and until the next note is struck. It is like walking—both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot the rear one is lifted, not before. *Legato* playing is accomplished in precisely the same manner.

3. In repeating an exercise, instead of again striking the first note from the wrist, connect it *legato* with the last note of the measure. See examples 1, 2, 3 and 4 next page.

4. If you desire a beautiful, firm, full, velvety tone hold the fingers rounded (archlike) in striking. See illustration No. 1. Never permit the first joint of the finger to relax so that the first two phalanges (bones) of the fingers form a curved line inward, as shown by illustration No. 2. This is a fault committed by ninety-five out of every hundred pupils, sometimes through weakness of the fingers, but oftener through mere carelessness.



NO. 1.—CORRECT POSITION.



NO. 2.—FAULTY POSITION.

5. Divide the time of practice equally between the hands.
6. Never play any exercise with both hands until each hand has practiced its part alone, and can play it perfectly. Practicing both hands simultaneously is bad, as the student cannot observe the faults of both hands at the same time.
7. At first always practice *piano*; to play *forte* only tends to stiffen the muscles of the hands, which should at all times be perfectly relaxed.
8. In raising the fingers to strike, which should be entirely from the knuckle joints, do not force the fingers higher than they can go with ease. All straining is detrimental to the acquirement of a good touch, as it stiffens the muscles.
9. Be very careful to keep the fingers rounded both in raising and striking; to straighten and bend them again is lost motion and very detrimental to a good touch. The finger should retain a rounded position at all times, and the action of lifting the finger be confined to the knuckle joint.
10. When an exercise can be played perfectly *piano* try it a little louder, but as soon as the muscles stiffen in the least and arm pressure is used instead of mere finger work, return to *piano* practice.
11. Be careful never to allow the hands to slant, causing the fingers to strike sideways—the top of the hand should at all times be perfectly level.
12. Never practice the exercises in a mechanical manner. Unless the attention is upon the work, such practice is absolutely worse than none at all, as it produces only bad habits.
13. Devote daily no less than a quarter of an hour to the finger exercises and a quarter of an hour to the scales. Such practice will in the course of a year enable you to play with ease difficulties in a manner that will astonish you and your friends.
14. Remember that the five finger exercise, arpeggios and scales are the foundation of the art of playing the piano well.



# TECHNICAL EXERCISES.

for the

Development of the Fingers.

## SECTION I.

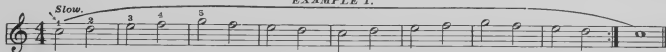
## FIVE FINGER POSITION.

Each exercise is to be studied as shown in the following four examples. Begin very slowly. When the fingers have become more flexible gradually increase the speed.

Notes marked with an arrow (↘) must be struck from the wrist.

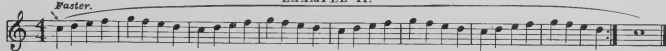
No 1 illustrated.

EXAMPLE I.



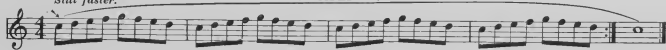
Faster.

EXAMPLE II.



Still faster.

EXAMPLE III.



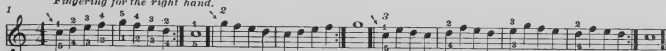
Very fast.

EXAMPLE IV.



Repeat each exercise from 4 to 8 times.

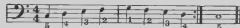
Fingering for the right hand.



Fingering for the left hand.

The position of the left hand is two octaves lower than that of the right hand.

thus:




11.

Musical notation for measures 12 and 13. Measure 12 contains a triplet of eighth notes starting on G4. Measure 13 contains a triplet of eighth notes starting on A4.

13.

Musical notation for measures 14 and 15. Measure 14 contains a triplet of eighth notes starting on G4. Measure 15 contains a triplet of eighth notes starting on A4.

15

16. 

19.

21.

23

24. 25.

25

27.

28.

29. 30.

The musical notation shows measures 29 and 30. Measure 29 begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. Measure 30 continues the melody with eighth notes: C4, Bb3, A3, G3, F3, E3, D3, C3, followed by a whole note D3. The notation includes various musical symbols such as beams, slurs, and a repeat sign at the end of measure 30.

30

31. 32.

33. 34. 35.

36. 37. 38.

39. 40.

41. 42. 43.

44. 45. 46.

47. 48. 49.

50. 51.

52.

53.

54.

It is now advisable to practice all the exercises in Section I. in the keys of D flat major, E flat major, B flat major and B major with the same fingering as it gives the fingers independence in mixed positions.

Location of the hands in practicing these exercises.

D flat major. E flat major. B flat major. B major.

Left hand an octave lower.

Left hand two octave lower.

## SECTION II.

### DOUBLE NOTES.

In the study of the exercises in double notes be very careful not to arpeggio, (break the thirds) nor to accent one note more than another.

1. 2. 3. 4. 5.

Left hand two octaves lower.

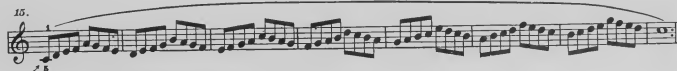
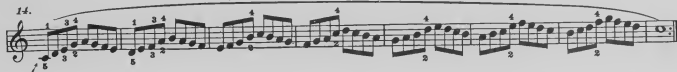
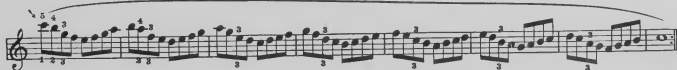
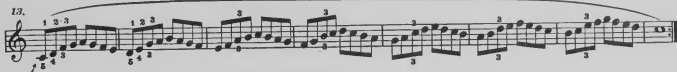
6. 7. 8. 9. 10.

### EXERCISES WITH MOVING HAND.

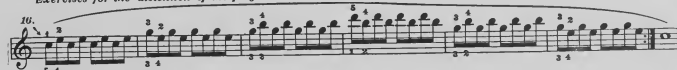
To be studied with the various fingerings indicated.

9. 10. 11. 12.

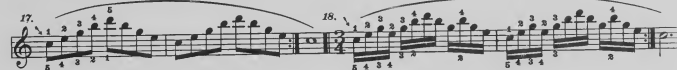
Left hand an octave lower.



*Exercises for the distention of the fingers.*



Left<sup>5</sup> hand two octaves lower.



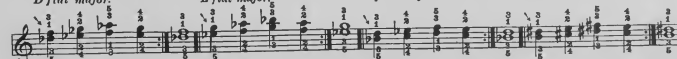
*Exercises in Section II are now to be practiced in the keys of D flat major, E flat major, B flat major and B major.*

*D flat major.*

*E flat major.*

*B flat major.*

*B major.*



The transposing of the *Nos* from 9 to 18 into the keys of D flat major, E flat major, B flat major, and B major and others will be of special value, the importance of which can not be overestimated.

## SECTION III.

In the following exercises the aim is to acquire independence of the fingers. While some of the fingers are engaged holding down keys, the others play the notes allotted them. At first this may prove quite difficult, but careful practice however will establish the independence sought.

The whole notes in brackets ( ) are not to be struck the keys representing them are to be simply pressed down and kept down while the other fingers are exercising.

## FIVE FINGER POSITION.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

The exercises are to be practiced also in the keys of D flat major, E flat major, B flat major, and B major.

D flat major. E flat major. B flat major. B major.

Exercises in single and double notes. Having played each exercise fluently alone play from Nos 31 to 42 uninterruptedly repeating each exercise two to four times before going to the next.

31. 32. 33. 34. 35. 36. 37. 38.



The exercises from Nos 31 to 45 should also be practiced in the keys of D flat major, E flat major, B flat major and B major.

#### SECTION IV.

Special exercises of great usefulness in acquiring independence of the fingers.



When played with both hands together, the left hand plays two octaves lower.

When the student has finished these five finger exercises it is recommended to take up "Charles Schillingers Technical Exercises" which contain all the researches of Carl Tausig, Paderewski and Hans von Bülow.

# CARL SIDUS' SCALES.

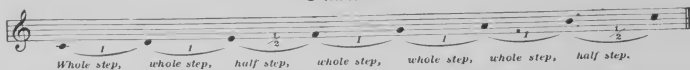
## SCALES.

There are three distinct kinds of scales used in our modern system of music—the major, the minor, and the chromatic.

### MAJOR SCALE.

The major scale is formed according to the following model :

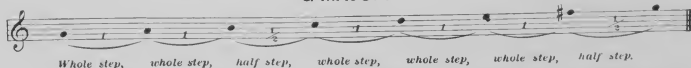
#### C MAJOR.



C is here taken as the starting note, called *tonic* or *key* note. The interval from the first to the second note (C to D) is a whole step ; from the second to the third (D to E) a whole step ; from the third to the fourth (E to F) a half step ; from the fourth to the fifth (F to G) a whole step ; from the fifth to the sixth (G to A) a whole step ; from the sixth to the seventh (A to B) a whole step ; and from the seventh to the eighth (B to C) a half step.

If, instead of the note C in the above scale, we take any other as the key-note and preserve this relation of steps, the result will likewise be a major scale. Examples :

#### G MAJOR.



G is here taken as the starting note, and a sharp is required to preserve the *whole* step from the sixth to the seventh tones.

#### F MAJOR.



F is here the starting note, and a flat is required to preserve the *half* step from the third to the fourth tones.

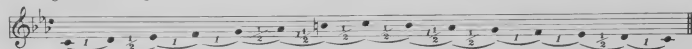
### MINOR SCALE.

The minor scale differs from the major scale by lowering the *third* and *sixth* of the major scale a *half* step. Hence the following is the scale of C minor :

#### HARMONIC MINOR SCALE.

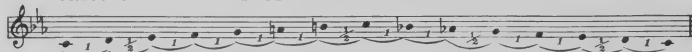


The order of steps in the minor scale is as follows : whole step, half step, two whole steps, half step, one and a half steps, and half step. This order of steps establishes what is called the Harmonic Minor Scale, which is alike ascending and descending.



#### MELODIC MINOR SCALE.

The scale called Melodic Minor Scale is a modification of the Harmonic Minor Scale :



The Melodic Minor Scale differs from the Harmonic Minor Scale in the sixth note ascending, making a whole step from the fifth to the sixth tones, a whole step from the sixth to the seventh tones, and in the seventh note descending, making a whole step from the eighth to the seventh tones and a whole step from the seventh to the sixth tones.

The Harmonic Minor Scale has its foundation in the laws of harmony, while the Melodic Minor Scale has not, inasmuch as it does not recognize the notes—A natural and B flat—produced by the whole step from the fifth to the sixth tones (G to A natural) ascending, and the whole step from the eighth to the seventh tones (C to B flat) in descending.

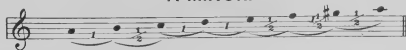


## RELATIVE MINOR.

13

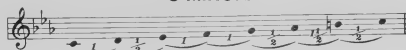
The minor scale which bears the same signature as a major scale, usually called on this account the relative minor scale, is a minor third (one and a-half steps) lower than the tonic key-note of the major scale. Examples:

### A MINOR.



The G sharp is an accidental and preserves the step and a-half from the sixth to the seventh notes. The signature of the C minor scale is the same as that of the E flat major scale; E flat major being a minor third above C, or vice versa C being a minor third below E flat. Example:

### C MINOR.



The accidental here corresponds with the sharp given to A minor.

### E FLAT MAJOR.



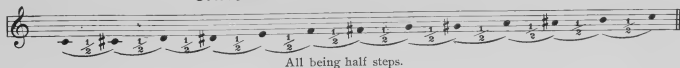
It will also be observed by comparing the Harmonic and Melodic Minor Scales that in these scales notes other than the sixth and seventh remain unchanged both in ascending and descending. The *third* in the minor scale is termed *color tone*, as it establishes the character of the minor scales. (Further information upon this subject must be sought in the study of Harmony proper.)

## CHROMATIC SCALE.

The Chromatic Scale consists of all half steps. It is written without any signature, the various notes being raised or lowered by introducing accidentals, usually sharps in ascending and flats in descending.

Example:

### CHROMATIC SCALE ASCENDING.



All being half steps.

Example:

### CHROMATIC SCALE DESCENDING.



All being half steps.

## General Rules for the Correct Performance of the Scales.

In scales, the following difficulties are met with:

- 1st. The passing under of the thumb. 2nd. The crossing over of the third or fourth finger. 3rd. The holding of the thumb in a curved position. 4th. The inclining of the hand toward the thumb.

Where more than five notes are to be played without interruption, as in the case of scales, it is necessary to re-employ some of the five fingers and to make a connection when so doing; it is to make this connection that we pass under the thumb or cross over the third or fourth finger, as the case may be, and it is in making the connection *legato* that we meet with the first and second difficulties. To make the connection *legato*, hold down the key struck until the thumb or third or fourth finger has struck its key.

The third and fourth difficulties lie in the *thumb* and the *position* of the hand. The thumb must at all times be held in a curved position, and must not wait until the third or fourth finger has struck its key and then move to strike. This brings the thumb too late. The thumb must commence moving and be under the third or fourth finger as either strikes, so as to be ready to follow without delay. The hand in playing the scales must always incline a little towards the thumb; it facilitates the passing under of the thumb and the crossing over of the third and fourth fingers.

The importance of the five-finger exercises will readily be admitted when it is seen how largely they enter into the scale—for the scale is neither more nor less than the five-finger exercise repeated in a new position.

## SCALES.

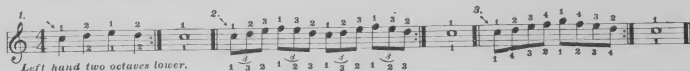
## PREPARATORY EXERCISES.

## PART II.

In the study of these exercises the wrist must be held very loose.

Practice each hand alone.

Repeat each exercise from 8 to 16 times.



The whole notes in brackets ( ) are not struck. The keys representing them are silently pressed down, and held down while the other fingers are exercised.

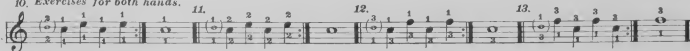
Exercises for the right hand alone.



Exercises for the left hand alone.



10. Exercises for both hands.



Exercises for the right hand alone.



Exercises for the left hand alone.

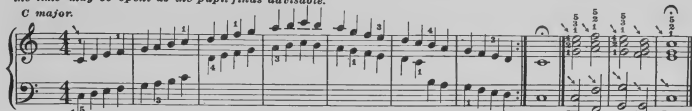


# SCALES.

15

If an hour be devoted to scale practice divide the time as follows: give three fourths of the hour to *separate* practice of the hands and one fourth of the hour to the practice of both hands together. Having mastered the scales, the time may be spent as the pupil finds advisable.

C major.



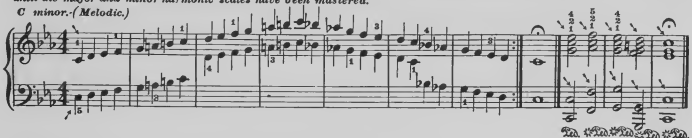
Notice that the harmonic minor scale differs from the major only in the lowering of the third and sixth note a half step.

C minor. (Harmonic.)



If the study of the melodic minor scales with the major and minor harmonic scales confuses the pupil, skip the melodic scales until the major and minor harmonic scales have been mastered.

C minor. (Melodic.)



G major.



G minor. (Harmonic.)



G minor. (Melodic.)



16 The authors experience for years convinced him that it is more advantageous to the pupil to take up alternately the scales in sharps and flats than to study first those in sharps and then those in flats.

*F major.*



*F minor. (Harmonic.)*



*F minor. (Melodic.)*



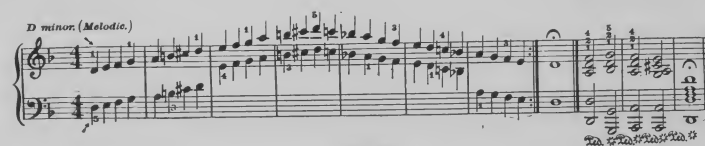
*D major.*



*D minor. (Harmonic.)*



*D minor. (Melodic.)*



*B flat major.*

Harmonic exercise for B flat major. The piece is in 4/4 time. The right hand features a melody with various ornaments (accents, slurs, and grace notes) and fingerings (1, 2, 3, 4). The left hand provides a steady bass line with fingerings (1, 2, 3, 4). The exercise concludes with a final chord in the right hand.

*B flat minor. (Harmonic.)*

Harmonic exercise for B flat minor. The piece is in 4/4 time. The right hand features a melody with various ornaments (accents, slurs, and grace notes) and fingerings (1, 2, 3, 4). The left hand provides a steady bass line with fingerings (1, 2, 3, 4). The exercise concludes with a final chord in the right hand.

*B flat minor. (Melodic.)*

Melodic exercise for B flat minor. The piece is in 4/4 time. The right hand features a melody with various ornaments (accents, slurs, and grace notes) and fingerings (1, 2, 3, 4). The left hand provides a steady bass line with fingerings (1, 2, 3, 4). The exercise concludes with a final chord in the right hand.

*A major.*

Harmonic exercise for A major. The piece is in 4/4 time. The right hand features a melody with various ornaments (accents, slurs, and grace notes) and fingerings (1, 2, 3, 4). The left hand provides a steady bass line with fingerings (1, 2, 3, 4). The exercise concludes with a final chord in the right hand.

*A minor. (Harmonic.)*

Harmonic exercise for A minor. The piece is in 4/4 time. The right hand features a melody with various ornaments (accents, slurs, and grace notes) and fingerings (1, 2, 3, 4). The left hand provides a steady bass line with fingerings (1, 2, 3, 4). The exercise concludes with a final chord in the right hand.

*A minor. (Melodic.)*

Melodic exercise for A minor. The piece is in 4/4 time. The right hand features a melody with various ornaments (accents, slurs, and grace notes) and fingerings (1, 2, 3, 4). The left hand provides a steady bass line with fingerings (1, 2, 3, 4). The exercise concludes with a final chord in the right hand.

*E flat major.**E flat minor. (Harmonic.)**E flat minor. (Melodic.)**E major.**E minor. (Harmonic.)**E minor. (Melodic.)*

*A flat major.*

Harmonic exercise for A flat major. The piece is in 4/4 time and consists of 16 measures. The first 14 measures are a continuous scale in the right hand, with the left hand providing a harmonic accompaniment. The final two measures are a whole-note chord in the right hand and a half-note chord in the left hand. Fingerings are indicated by numbers 1-5. Dynamics include a forte (f) marking at the beginning.

*A flat minor (Harmonic.)*

Harmonic exercise for A flat minor. The piece is in 4/4 time and consists of 16 measures. The first 14 measures are a continuous scale in the right hand, with the left hand providing a harmonic accompaniment. The final two measures are a whole-note chord in the right hand and a half-note chord in the left hand. Fingerings are indicated by numbers 1-5. Dynamics include a forte (f) marking at the beginning.

*A flat minor (Melodic.)*

Melodic exercise for A flat minor. The piece is in 4/4 time and consists of 16 measures. The first 14 measures are a continuous scale in the right hand, with the left hand providing a harmonic accompaniment. The final two measures are a whole-note chord in the right hand and a half-note chord in the left hand. Fingerings are indicated by numbers 1-5. Dynamics include a forte (f) marking at the beginning.

*B major.*

Harmonic exercise for B major. The piece is in 4/4 time and consists of 16 measures. The first 14 measures are a continuous scale in the right hand, with the left hand providing a harmonic accompaniment. The final two measures are a whole-note chord in the right hand and a half-note chord in the left hand. Fingerings are indicated by numbers 1-5. Dynamics include a forte (f) marking at the beginning.

*B minor. (Harmonic.)*

Harmonic exercise for B minor. The piece is in 4/4 time and consists of 16 measures. The first 14 measures are a continuous scale in the right hand, with the left hand providing a harmonic accompaniment. The final two measures are a whole-note chord in the right hand and a half-note chord in the left hand. Fingerings are indicated by numbers 1-5. Dynamics include a forte (f) marking at the beginning.

*B minor. (Melodic.)*

Melodic exercise for B minor. The piece is in 4/4 time and consists of 16 measures. The first 14 measures are a continuous scale in the right hand, with the left hand providing a harmonic accompaniment. The final two measures are a whole-note chord in the right hand and a half-note chord in the left hand. Fingerings are indicated by numbers 1-5. Dynamics include a forte (f) marking at the beginning.

D flat major.



If this scale were written as D flat minor its signature would require eight flats. ♯

C sharp minor. (Harmonic.)



C sharp minor. (Melodic.)



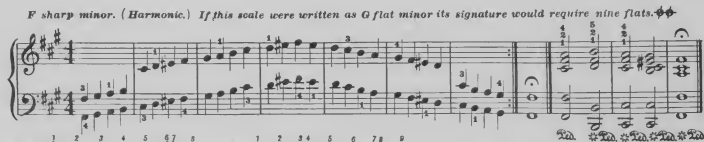
G flat major.



F sharp major. (The same as G flat major.)



F sharp minor. (Harmonic.) If this scale were written as G flat minor its signature would require nine flats. ♯



♯ D<sup>b</sup> E<sup>b</sup> F<sup>b</sup> G<sup>b</sup> A<sup>b</sup> B<sup>b</sup> C<sup>b</sup>    ♯ G<sup>b</sup> A<sup>b</sup> B<sup>b</sup> C<sup>b</sup> D<sup>b</sup> E<sup>b</sup> F<sup>b</sup>



## F sharp minor. (Melodic.)



## C flat major. (The same as B major)



## B minor. (Harmonic.)



## B minor. (Melodic.)



## C sharp major. (The same as D flat major.)



When the scales can be played fluently at a moderate speed, and the fingering no longer offers any difficulty, it is advisable to play them over the entire key board of the piano repeating each scale from eight to sixteen times with various shadings, from *piano* to *forte*, sometimes *crescendo*, sometimes *decrescendo*.

## Example.



92 Having practiced all the scales over the entire key board, as shown in the preceding example, they should then all be practiced with the different accents as well as in thirds, sixths, tenths and sixths as shown in examples following:

In duple accent.



In triple accent.



In quadruple accent.



In thirds.



In sixths.



In tenths and sixths.



It is now advisable to practice the scales, especially those beginning on the black keys  $D^b E^b G^b A^b B^b$  with the same fingering as that given to the C scale as follows: Right Hand 1 2 3 1 2 3 4 1 2 etc. Left Hand 5 4 3 2 1 3 2 1 4 etc. Beginning a scale on a black key necessarily brings the hand directly over the black keys and compels all white keys to be struck between them. This renders the playing somewhat awkward at first but practice must be persevered in until complete facility has been gained. The great usefulness of this practice will be apparent in pieces offering mixed positions.

CHROMATIC SCALE.

There are three methods usually employed in fingering the chromatic scale: the French, German and English. The fingering at No. 1 is that of the French method. All great pianists recommend it as the best, when played by both hands together, for the following reasons: Firstly, all members of the body of which there are two, such as the arms, hands, or corresponding fingers of the hands, are really pairs, whose motion or impulse proceeds from the same nerve centers. For this physiological reason, simultaneous motions of both members of a pair, as we all know from experience, are natural, and hence easy, while simultaneous motions not of a pair are often difficult, and consequently, weak and uneven. The latter are, therefore, to be avoided in piano playing, whenever possible. Now, when both hands play the chromatic scale by the French method, the same fingers of each hand are used on eight out of the twelve keys to be struck, namely, the third fingers on C sharp, the first fingers on D, the third fingers on D sharp, the third fingers on F sharp, the first fingers on G, the third fingers on G sharp, the first fingers on A, and the third fingers on A sharp. When both hands, however, play the chromatic scale by the German and English methods, only four of the twelve keys are struck with the corresponding fingers of both hands. See examples II and III. Secondly, The use of the third finger on all the black keys gives more firmness to the hand than does the constant clanging demanded by the German and English methods. For these important reasons, the German and the English methods should be used, if at all, only when the scale is to be performed by one hand alone and in passages requiring great rapidity and delicacy. The study of all the methods, however, is recommended, and it is left to the judgment of the performer to determine when use should be made of either the German or English methods.

*French fingering.*

Nº I.



*German fingering.*

*Nº II.*



*English fingering*

*Nº III*



*Precisely the same fingering is used in descending.*

Observe that the second finger of the right hand always falls on C and F and that of the left hand on A and B. French fingering.

*French fingering.*



*To be practiced with each hand alone never with both hands together.*

*German fingering.*

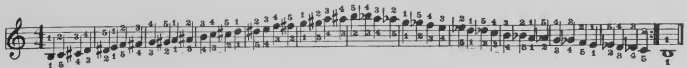
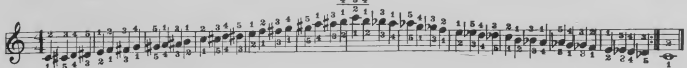


*To be practiced with each hand alone never with both hands together.*

*English fingering.*



*Exceptional fingering occasionally met with in modern compositions.*



# THE OLD BARN YARD.

3

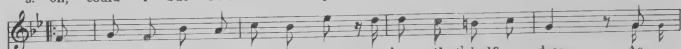
Words by Albert C. Sprague.

Music by Will. H. Stevens.

Allegretto.  $\text{♩} = 108$ .



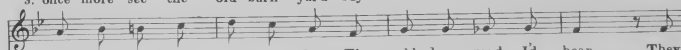
3. Oh, could I but re - call those days, Of long, so long a - go, And



1. Of re - col - lec - tions of my youth There's none that's half so dear, As  
2. Those dear old friends are long since gone, But mem'ry fondly clings To the



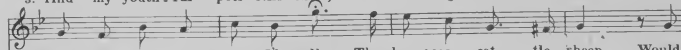
3. once more see the old barn yard My child - ish heart lov'd so, And



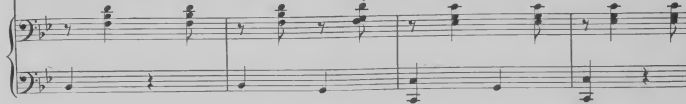
1. mem'ries of the nois - es from The old barn yard I'd hear, They  
2. old barn yard, and ma - ny tears This thought to eye - lids brings, I



3. find my youth - ful pets still there, A - wait - ing the ca - ress Of



1. knew me well and when I'd call, The hor - ses, cat - tle, sheep, Would  
2. of - ten dream of them at night, And fan - cy that I hear Their



3. one who though long years had pass'd, Still lov'd them none the less.

1. ans - wer to my well known voice And t'ward the fence would leap.  
2. joy - ful sig - nal, that they knew A lov - ing friend was near.

*Chorus ad libitum.*

The brin - die cow with crum - pled horn, The old gray sad - die mare, Would  
The brin - die cow with crumpled horn, The old gray sad - die mare, Would

push their nos - es through the fence, To hands a - wait - ing there; The  
push their nos - es through the fence, To hands a - wait - ing there; The

ducks would quack, the roos - ters crow The woo - ley sheep say bah! Cute

ducks would quack, the roos - ters crow, The woo - ley sheep say bah! Cute

*croac.* *f*

lit - tle pigs say we - we - we, And the pret - ty lit - tle lambs say mah!

lit - tle pigs say we - we - we, And the pret - ty lit - tle lambs say mah!

*mf*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



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## MUSIC IN THE REVIEW.

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## A PLACE TO GO.

In answer to the many and repeated enquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank & Nagel's Restaurant, 6th and St. Charles streets. Ladies only shopping will find at Nagel's Restaurant the elegant Ladies Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

According to a London contemporary, Verdi recently made his will. He dedicates his fortune, valued at something over 10,000,000 fr., to the carrying out of a noble scheme. After mentioning that he has no child of his own, and that he sees no reason why he should enrich distant relatives, he expresses his desire that his wealth shall benefit those who have helped him to make it, namely, musicians and lyric artists. He has decided, accordingly, to build a home for Italian singers and musicians, capable of holding 200 persons of both sexes, to be used as a home for Italian singers and musicians, upon his own property and without means at the close of their career. Every possible comfort is to be provided, not omitting fifty places and a proportionate number of organs. The designs for the building are already in a forward state, and the composer even hopes that it may be completed before his death.

Italian has invented a new musical instrument for which great things are predicted. In appearance it resembles an small upright piano. The keyboard is like that of the piano, but the hammers, instead of being in motion by the keys, are tipped with metal instead of leather, like an exaggerated music-box. The music is said to be very pure and sweet of tone, though not very loud.

At the time when the first lyrical works of Rameau the composer, a dancer from one of the theatres, expressed her admiration of his works, saying that composition must be a very difficult matter. "On the contrary," the author of *"Culmelle à la Cour"* replied, "nothing is easier." And he requested the young lady to pierce a number of holes at random on the stave of a piece of musical paper. She laughed and complied with his request. When she had finished, Rameau took his pen and made musical notes of the marks which she had made. To each note he gave a rhythmic value, divided the whole into bars, and added a figured bass. This whimsical composition became one of the most admired airs of his "Indes Galantes."

Benevenuto Coronaro, the composer of "Festa Marina," whose "Claudia" is to be given at the Milan Scala Theatre this season, recently published some reminiscences in one of the Italian musical papers. He was serving once in the army, and was ordered to take part in a long march. On the way he heard it above the "toots" of the trumpets and the beat of the drums. "The soldiers themselves seemed to be marching to the rhythm; it would not leave him. Suddenly the fear possessed him that he might forget the melody; it was necessary to write it down. Taking courage, he drew his notebook from his pocket and began to write. Of course he lost his place in the ranks, and the sergeant hurried toward him. "Are you crazy?" he asked. "Take your place in the company at once!" "But I can't," cried Coronaro. "I must write this down," and he began to whistle the tune in the face of the regimental officer. "That was too much," says the composer. "He drew his sword and was about to strike me over the back when the captain appeared. The sergeant made a report, while I continued to write. 'What are you writing,' thundered the captain. I handed him the notebook which he read aloud for eight days. 'That was too much,' he quickly said. 'The music is to continue writing.' 'But if that piece (and he pointed to the sheet of paper in my hand) is not played by the regimental band to-morrow morning, he will be put in prison for eight days.' He then put spurs to his horse and disappeared. "The band played the piece on the following day.

The last occasion on which Rubinstein played in public was at the concert-room of the pianoforte manufacturer Herr Boesendorfer, at Vienna, on the 11th April. It is the custom for the artists who perform in this room to inscribe their names in an album. Rubinstein wrote in it: "Anton Rubinstein, 11th April, for the last time." These last words are thrice underlined, as if he had a presentiment that he would never play in public again.

## GERMANIA THEATRE.

## A Classical Programme for January and February.

The hard times may influence the attendance at pretty Germania Theatre, 11th and Lucas Place, but they have not influenced the able management of Director Alexander Winter, whose greatest pride is to maintain the dramatic art institution of the Germans in such a manner as to satisfy each and every taste and wish. The repertoire for the next two months is especially noteworthy. It is mostly a classical one.

Sunday, January 27, the Swedish Court actor, Emil von der Osten, a star of the first order in the sky of Teutonic art, will begin a series of seven performances, and appear in the following plays: Sunday, January 27, "Kean;" Monday, January 30, "The Plan of War;" Friday, February 3, "Bürgerlich und Romantisch;" Sunday, February 3, "Othello;" Wednesday, February 6, "Ulrich Accosta;" Friday, February 8, "Count Valdemar;" Sunday, February 10, "Richard II."

Sunday, January 6, will witness a production of William Shakespeare's great and philosophical play "Hamlet." Wednesday the 9th, the first play of Gerhard Hauptmann, one of the most renowned scholars of the realistic school, will be produced. In the near future "Don Quixote de Bazano," "Griffelds" and "Faust" will be on the programme.

Bernhard Stavenhagen, protegee of Liszt, made his American debut in New York on December 12, assisted by Franz Gurtly, the "cello prodigy," whose successes abroad during the past four years are thoroughly familiar to the readers.

Sigrid Arnoldson says: "There is to-day in Europe no one less so great, no one method so sure in its results, that it will certainly be worth while for the young American singer to spend money and time and put herself in exile for the benefit to be derived from such teaching."

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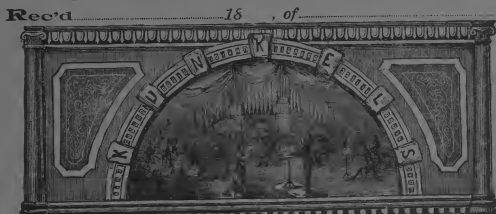
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